**National** 

KEY STAGE 1 Pupils should be taught to:



INALIONAL							
Curriculum	<ul> <li>Use their voices expressivel</li> </ul>	y and creatively by singing	Sing and play musically with increasing confidence and control.				
Content	songs and speaking chants ar	nd rhymes.	•Develop an understanding of musical composition, organising and manipulating ideas within musical structures and				
	<ul> <li>Play tuned and untuned inst</li> </ul>	truments musically.	reproducing sounds from aura	al memory.			
	<ul> <li>Listen with concentration an</li> </ul>	nd understanding to a range	•Play and perform in solo and	ensemble contexts, using their	voices and playing musical inst	ruments with increasing accuracy	
	of high-quality live and record	ded music.	fluency, control and expressio	n.			
	•Experiment with, create, sel-	ect and combine sounds	Improvise and compose must	sic for a range of purposes using	g the inter-related dimensions o	of music	
	using the inter-related dimen	sions of music.	•Listen with attention to detai	I and recall sounds with increas	ing aural memory.		
	•Use technology to support le	earning where appropriate	•Use and understand staff and	d other musical notations.			
			•Appreciate and understand a	wide range of high-quality live	and recorded music drawn from	n different traditions and from	
			great composers and musiciar	ns. •Develop an understanding o	of the history of music		
			. •Use technology to support le	earning where appropriate			
<u>Music</u>	Year 1	Year 2	Year 3	Year 4	Year 5	<u>Year 6</u>	
	•Explore making different	•Perform a simple melody	•Play a simple melody with	Begin to demonstrate	•Demonstrate awareness of	•When singing, show greater	
	sounds with the voice and	using voice and/or	technical control of the	awareness of the need for	the need for good posture,	mastery and control of tone,	
	instruments. •Show an	instruments.	instrument/voice to create a	good posture and diction	breathing and diction whilst	diction, posture and breathing	
	understanding of pulse.		pleasing sound.	whilst singing in order to	singing in order to maintain	consistently.	
		•Perform with a strong		maintain a pleasing sound.	a pleasing sound.		
	<ul> <li>Sing and chant songs and</li> </ul>	sense of pulse.	Begin to perform,			•Use the interrelated	
	rhymes in unison.		demonstrating changes in	<ul> <li>Sing and play with an</li> </ul>	Sing and play with an	dimensions of music when	
		Start to understand the	dynamics, pitch, tempo and	awareness of how the	understanding of how the	singing and playing.	
	•Begin to sing in tune using	difference between pulse	articulation.	interrelated dimensions of	interrelated dimensions of		
	melodies that move mainly	and rhythm.		music affect the	music affect the	•Maintain a third part in a	
	by step and include small		•Demonstrate the difference	performance and its impact	performance and its impact	vocal or instrumental piece	
	intervals.	<ul><li>Perform, demonstrating</li></ul>	between pulse and rhythm.	on the audience.	on the audience.	with an understanding of	
		use of dynamics, pitch and				harmony and texture.	
	<ul> <li>Start and stop at the</li> </ul>	tempo.	•Understand and respond to	Begin to perform using	•Perform using conventional		
	appropriate time.		visual cues for starting and	conventional	rhythmic and melodic	Perform using conventional	
Performing		•Play simple rhythms.	stopping.	rhythmic/melodic notation	notation utilising the inter-	rhythmic and melodic	
	•Follow a leader when			and/or from graphic	related dimensions of music.	notation to play a variety of	
	performing as a group.	Sing in tune within a	•Can direct others to start	notation including crotchet,		ostinati and simple pieces or	
		limited pitch range up to an	and stop using gestures.	quaver, minim, semibreve	•Understand and respond to	songs, including expression	
	<ul> <li>Recognise visual signs for</li> </ul>	octave.			visual cues for starting and	and articulations.	
	start, stop, mime actions,		•Maintain a second part in a	•Understand and respond to	stopping, and/or fading		
	sing in your head.	•Develop an awareness of	vocal or instrumental piece .	visual cues for starting and	away, tempo, dynamics and	•Understands and responds to	
		diction when singing.		stopping, sustaining sounds,	articulation.	visual cues for starting and	
			Sing rhythmically and	ending words with clear		stopping, sustaining sounds,	
		<ul> <li>Sing/chant in unison</li> </ul>	expressively using a limited	consonant sounds and/or	•Maintain a third part in a	ending words with clear	
			range of notes of	fading away.	vocal or instrumental piece	consonant sounds and/or	

**KEY STAGE 2 Pupils should be taught to:** 



		<ul> <li>Perform and interpret a piece using simple notation.</li> <li>Recognise visual signs for start, stop, mime actions, sing in your head.</li> </ul>	approximately an octave with increased control	<ul> <li>•Maintain a vocal or instrumental part in a piece showing an understanding of texture (e.g., partner songs, rounds and simple part harmony).</li> <li>•Continue to sing rhythmically and expressively using a range of approximately an octave with increased control.</li> </ul>	showing an understanding of texture.  •Direct others to start and stop using gestures or counting in, setting tempo and dynamics.	fading away, tempi, dynamics and articulation with greater accuracy.  •Can direct others to start and stop using gestures or counting in, setting tempi and dynamics, articulation and show how to change these within a piece.
	Year 1	Year 2	Year 3	Year 4	Year 5	<u>Year 6</u>
Composing and Improvising	<ul> <li>Say words/rhymes and clap/play to create simple rhythmic patterns.</li> <li>Improvise a rhythm/sound over a given number of beats.</li> <li>Add sound effects to a story.</li> <li>Make a piece of music to illustrate a character or mood.</li> <li>Respond to music through movement.</li> </ul>	<ul> <li>•Use simple pitch and rhythm patterns to develop a structure for a short piece.</li> <li>• Improvise a rhythm/sound over a given number of beats.</li> <li>•Begin to recognise how music will fit a topic/theme.</li> <li>•Experiment with different timbres to create effects.</li> <li>•Recognise and begin to use contrasts in dynamics,</li> </ul>	<ul> <li>Make four-bar rhythms in groups, pairs or individually.</li> <li>Improvise with increasing confidence. (e.g. using 2 – 3 notes).</li> <li>Contribute to a group composition which has a definite start, performance and finish and playing own part.</li> <li>Choose instruments and playing techniques to depict a mood or character showing an awareness of timbre.</li> </ul>	<ul> <li>Improvise with increasing confidence (e.g. using 2 – 3 notes).</li> <li>Can add own words to an existing tune to make a new song.</li> <li>Makes soundscapes/descriptive/atmospheric pieces with narrative/through-composed structures.</li> <li>Add pitch names to rhythmic notation to make more complex melodies</li> </ul>	<ul> <li>Construct a piece with a simple structure.</li> <li>Improvise with increasing confidence</li> <li>Construct melodies, understanding pitch direction, movement by step and leap and knowing names of notes.</li> <li>Compositions show sensitivity to mood/time/location through use of interrelated dimensions of music,</li> </ul>	location through use of interrelated dimensions of music, including experimenting with harmonies  •Works independently within a group composition showing
	•Understand simple graphic notation — one sign for a sound or group of sounds.	tempo or pitch in a simple composition.  •Respond to music through movement.	•Adds pitch names to rhythmic notation to make melodies.	<ul> <li>Begin to show an awareness of how changes in pitch can be shown on a stave.</li> <li>Work independently within a group composition showing thought in selection</li> </ul>	experimenting with the use of harmony to create texture.  •Works independently within a group composition showing thought in selection	thought in selection of instruments and playing techniques,  •Notate compositions using a variety of methods,



		<ul> <li>Notate a composition using simple graphic notation.</li> <li>Understand that music can be notated in different ways.</li> </ul>	<ul> <li>Understand how changes in pitch can be shown on a graphic score.</li> <li>Understand graphic scores and how more than one sound can play at a time to create texture.</li> <li>Start to understand simple rhythmic notation including crotchet, quaver, minim, semibreve</li> </ul>	of instruments and playing techniques and understanding the effect of timbre and texture.	of instruments and playing techniques, Is beginning to compose using conventional notation for rhythms and/or pitch.	incorporating the inter- related dimensions of music.
	Year 1	Year 2	Year 3	Year 4	Year 5	<u>Year 6</u>
Aural Awareness	<ul> <li>Listen to and experiment with vocal and instrumental sounds.</li> <li>Copy back simple rhythmic patterns and melodies.</li> <li>Recognise duration as being long or short.</li> <li>Recognise pitch as high or low.</li> <li>Recognise different articulations e.g. smooth and detached.</li> <li>Feel if the tempo is fast or slow by responding to the pulse.</li> <li>Recognise differences in dynamics as loud or soft.</li> </ul>	<ul> <li>Begin to recognise the sounds of different instruments (timbre) with an understanding of how sounds are produced.</li> <li>Sing and recognise simple melodic shapes and patterns.</li> <li>Take a lead in activities that involve imitation or call and response.</li> <li>Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities.</li> </ul>	<ul> <li>Recognise and describe how sounds are made on different instruments.</li> <li>Sing and recognise short melodic shapes and rhythmic patterns from memory.</li> <li>Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities.</li> <li>Recognise different metres (e.g. 3 time and 4 time).</li> </ul>	Recognise and describe how sounds are made and changed on different instruments and how this groups them into different instrumental families.  •Memorise rhythmic and melodic phrases and match to conventional/graphic pitch notation.  •Continue to develop an awareness of the interrelated dimensions of music, pulse and articulations.  •Recognise simple structures in the music that is being performed or listened to (  •Recognise different metres (e.g. 2, 3 or 4 time).	<ul> <li>Recognise and identify instrumental families aurally.</li> <li>Memorise more complex rhythmic and melodic patterns and match conventional notation/graphic pitch notation.</li> <li>Continue to develop an awareness of the interrelated dimensions of music, pulse and articulations.</li> <li>Recognise simple structures in the music that is being performed or listened to</li> <li>Compare and discuss differences in performances of the same piece of music.</li> </ul>	<ul> <li>Recognise and identify instrumental families aurally, including instruments from different genres, cultures and traditions, comparing and contrasting them with their own musical practices and experiences.</li> <li>Memorise more complex rhythmic and melodic patterns and match to conventional notation.</li> <li>Continue to develop an awareness of the inter-related dimensions of music, pulse and articulations.</li> <li>Recognise structures in the music that is being performed or listened to</li> </ul>



					•Recognise a variety of metres.	Compare and discuss differences in performances of the same piece of music.      Recognise a variety of metres.
Reflecting	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
and	•Comment on own	•Talk about own and peers'	•Make constructive	•Make constructive	Make constructive and	Make constructive and
Evaluating	performances and	work and make simple	comments on own and	comments on own and	comments on own and	refined comments on own
	compositions.	suggestions for	others' music to develop	others' music to develop	others' music to develop	and others' music to develop
		improvement.	compositions and	compositions and	compositions and	compositions and
	Describe music and		performances.	performances discussing	performances using the full	performances using the full
	sounds in simple terms.	Begin to recognise how		some of the inter-related	range of interrelated	range of inter-related
	·	other composers use	•Make simple connections	dimensions of music.	dimensions of music.	dimensions of music.
	•Talk about how the music	changes in dynamics, pitch	and comparisons with music			
	makes them feel and why.	and tempo for effect.	being listened to and own	Make simple connections	•Make simple connections	•Make connections and
			compositions and	and comparisons with music	and comparisons with music	comparisons with music being
			performances.	being listened to and own	being listened to and own	listened to and own
				compositions and	compositions and	compositions and
			•Begin to recognise how	performances.	performances.	performances
			composers use the inter- related dimensions of music	•Identify how composers	•Discuss music in subjective	*Pocognico how music roflects
			to create effects and mood.	•Identify how composers use the inter-related	•Discuss music in subjective and objective terms using	•Recognise how music reflects its purpose, place and time,
			to dicate cricets and mood.		_	
				dimensions of music to	musical vocabulary.	including other cultures and



	•Recognise how music	their own cultures, traditions
•Ask questions about music	reflects its purpose, place	and experiences.
in other cultures and	and time including other	
traditions.	culture and traditions.	

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6
Knowledge	icai i	1001 2	rear 5	Tear 4	icai 3	Teal o
Knowicage						
Performing	Know how different	Know how to perform a	Know how to perform a	•Know how to demonstrate	•Know why they need to	Know how to show greater
	sounds can be made	simple melody using voice	simple melody with	awareness of the need for	demonstrate good posture,	control when singing and
		and/or instruments.	technical control of the	good posture and diction	breathing and diction	understand how using the
	<ul> <li>Know what pulse is</li> </ul>		instrument/voice to create a	whilst singing in order to	whilst singing in order to	correct tone, diction, posture
		<ul> <li>Know how perform with a</li> </ul>	pleasing sound.	maintain a pleasing sound.	maintain a pleasing sound.	and breathing consistently can
		strong sense of pulse.				impact a performance
	Know how to perform		<ul> <li>Know what dynamics,</li> </ul>	<ul> <li>Know how to sing and</li> </ul>	<ul> <li>Know how to sing and</li> </ul>	
	chant songs and rhymes	<ul> <li>Begin to know and</li> </ul>	pitch, tempo and	play with an awareness of	play with an understanding	•Know how to use the
	in unison.	understand the difference	articulations means and	how the interrelated	of how the interrelated	interrelated dimensions of
		between pulse and rhythm.	understand how they can	dimensions of music affect	dimensions of music affect	music when singing and
	<ul> <li>know how to sing in</li> </ul>		change them.	the performance and its	the performance and its	playing.
	tune using melodies	<ul> <li>Know how to perform,</li> </ul>		impact on the audience.	impact on the audience.	
	that move mainly by	demonstrating use of	Know what the difference			•Know how to maintain a third
	step and include small	dynamics, pitch and tempo.	between pulse and rhythm.	Know how to perform	•Know how to perform	part in a vocal or instrumental
	intervals.			using conventional	using conventional	piece with an understanding of
		•Know what rhythms is.	Know that improvising is	rhythmic/melodic notation	rhythmic and melodic	harmony and texture.
	Know when they		making something up on the	and/or from graphic	notation utilising the inter-	
	should start and stop at	To begin to know how to	spot.	notation including crotchet,	related dimensions of	•know how to perform using
	the appropriate time.	control their voice with a		quaver, minim, semibreve,	music.	conventional rhythmic and
		limited range up to an octave.	Know how to respond to	semiquaver.		melodic notation to play a
	Know how to follow a		visual cues.		•Know how to respond to	variety of ostinatio and simple
	leader when	Begin to know to pronounce		•Know how to respond to	visual cues for starting and	pieces or songs, including
	performing as a group.	words clearly when singing.	Know how to maintain a	visual cues for starting and	stopping, and/or fading	expression and articulations.
			second part in a vocal or	stopping, sustaining sounds,	away, tempo, dynamics	
	Know what are the	Know what unison is and	instrumental piece	ending words with clear	and articulation.	•Know how to respond to
	visual signs for start,	know how to be aware of the		consonant sounds and/or		visual cues for starting and
	stop, mime actions, sing	importance of listening to	Know how to sing	fading away.	•Know how to maintain a	stopping, sustaining sounds,
	in your head.	others	rhythmically and		third part in a vocal or	ending words with clear
		Kanasa sakinaka falusun in	expressively using a	• know how to maintain a	instrumental piece showing	consonant sounds and/or
		•Know what ostinato/drone is	limited range of notes of	third part in a vocal or	an understanding of	fading away, tempo, dynamics
		and how to use their voice or	approximately an octave	instrumental piece showing	texture.	and articulation with greater
		an instruments.	with increased control	an understanding of texture		accuracy.



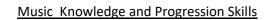
		<ul> <li>Know how to interpret a piece using simple notation.</li> <li>Know what are the visual signs for start, stop, mime actions, sing in your head.</li> </ul>		Know how to sing rhythmically and expressively using a range of approximately an octave with increased control.	Know how to direct others to start and stop using gestures or counting in, setting tempo and dynamics.	•Know how to direct others to start and stop using gestures or counting in, setting tempo and dynamics, articulation and show how to change these within a piece.
Composing	•Know what a rhyme	•Know what pitch and rhythm	Know how to make four-	Knows what a structure is	•know how to construct a	Know a range of structures to
and	and a know how to	is to support them to develop	bar rhythms in groups, pairs	and understands what	piece with a simple	enable them to construct a
Improvising	clap/create simple	a structure for a short piece.	or individually.	Binary and Ternary means.	structure	piece
	rhythmic patterns.					•
		know how to Improvise a	Knows how to Improvise	•know how to Improvise	know how to Improvise	•Know how to Improvise with
	•Knows that	rhythm/sound over a given	with increasing confidence.	with increasing confidence	with increasing confidence	increasing confidence.
	improvising is making	number of beats.	(e.g., using 2 – 3 notes).	(e.g., using 2 – 3 notes).		
	something up on the				Understand pitch	
	spot.	•Begin to know how music will	Knows how to contribute	know how to add own	direction, movement by	• Know how to show sensitivity
	. Knowe what cound	fit a topic/theme.	to a group composition	words to an existing tune to	step and leap and knowing	to mood/time/ location
	Knows what sound     offect are	• Know how to greate offects	which has a definite start,	make a new song.	names of notes.	through use of inter-related
	effect are.	Know how to create effects  using different timbres	performance and finish and	Knows how to use sounds	•know what interrelated	dimensions of music, including
	•Knows that music can	using different timbres.	playing own part.	to create	dimensions of music to use	experimenting with harmonies and chords to create texture.
	reflect a mood or a	Know and understand what	Knows how to choose	soundscapes/descriptive/	when composing to reflect	and chords to create texture.
	character.	dynamics, tempo, pitch is and	appropriate instruments and	atmospheric pieces with	a mood	•Know how to works
	character.	begin to know how they can	use techniques to accurately	narrative/ through-	a meea	independently within a group
	Know how to respond	be altered to create a simple	depict story, mood or	composed structures.	Begin to know how to use	composition showing thought
	to music through	composition.	character showing an		harmony to create	in selection of instruments and
	movement.		awareness of timbre.	•Knows pitch names to add	texture	playing techniques.
		Know how to respond to		rhythmic notation to make		4.5
	knows what simple	music through movement.	Knows pitch names to	more complex melodies	•Know how to work	Know how to notate
	graphic notation is and		rhythmic notation to make		independently in a group	compositions using a variety
	knows— one sign for a	Know how to notate a	melodies.	•Know how changes in pitch	effectively to be able to	of methods, incorporating
	sound or group of	composition using simple		can be shown on a stave.	compose a piece.	the inter-related dimensions
	sounds.	graphic notation.	Know how changes in pitch			of music.
			can be shown on a graphic	Know how to work	•Know how to select an	
		•Know and understand how	score.	independently in a group	instrument and know what	
		music can be notated in		effectively to be able	playing techniques to use	
		different ways.	•Understand graphic scores	compose a piece and		
			and how more than one	know how to apply		



			<ul> <li>sound can play at a time to create texture.</li> <li>Start to understand simple rhythmic notation including crotchet, quaver, minim, semibreve</li> </ul>	knowledge of techniques and understanding the effect of timbre and texture.	•Know how to use notation for rhythms and/or pitch.	
Aural	•Listen to and experiment wire and instrument sounds.  •Copy back simplify this in the content of the content o	understanding of how sounds are produced.  Ple sing and recognise simple melodic shapes and patterns.  Take a lead in activities that involve imitation or call and response.  Ferent g. tached.  Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities.  The ferences	<ul> <li>Recognise and describe how sounds are made on different instruments.</li> <li>Sing and recognise short melodic shapes and rhythmic patterns from memory.</li> <li>Continue to develop an awareness of pulse, duration, pitch, tempo, dynamics and articulations in all activities.</li> <li>Recognise different metres (e.g. 3 time and 4 time).</li> </ul>	Recognise and describe how sounds are made and changed on different instruments and how this groups them into different instrumental families.  •Memorise rhythmic and melodic phrases and match to conventional/graphic pitch notation.  •Continue to develop an awareness of the interrelated dimensions of music, pulse and articulations.  •Recognise simple structures in the music that is being performed or listened to	Make constructive and comments on own and others' music to develop compositions and performances using the full range of interrelated dimensions of music.  • Make simple connections and comparisons with music being listened to and own compositions and performances.  • Discuss music in subjective and objective terms using musical vocabulary.  • Recognise how music reflects its purpose, place and time including other culture and traditions.	<ul> <li>•Make constructive and refined comments on own and others' music to develop compositions and performances using the full range of inter-related dimensions of music.</li> <li>•Make connections and comparisons with music being listened to and own compositions and performances, identifying the use of musical devices .</li> <li>•Recognise how music reflects its purpose, place and time, including other cultures and traditions, and relating it to their own cultures, traditions and experiences.</li> </ul>
	•Comment on performances compositions.	· ·	•Make constructive comments on own and others' music to develop	•Recognise different metres (e.g. 2, 3 or 4 time).  Recognise and describe how sounds are made and changed on different instruments and how this	Make constructive and comments on own and others' music to develop compositions and	•Make constructive and refined comments on own and others' music to develop compositions and



Reflecting	•Describe music and	•Begin to recognise how other	compositions and	groups them into different	performances using the full	performances using the full
and	sounds in simple terms.	composers use changes in	performances.	instrumental families.	range of interrelated	range of inter-related
Evaluating	'	dynamics, pitch and tempo for	•		dimensions of music.	dimensions of music.
J	•Talk about how the	effect.	•Make simple connections	Memorise rhythmic and		
	music makes them feel		and comparisons with music	melodic phrases and match	Make simple connections	•Make connections and
	and why.		being listened to and own	to conventional/graphic	and comparisons with	comparisons with music being
	,		compositions and	pitch notation.	music being listened to and	listened to and own
			performances.		own compositions and	compositions and
				•Continue to develop an	performances.	performances, identifying the
			Begin to recognise how	awareness of the	•	use of musical devices
			composers use the inter-	interrelated dimensions of	•Discuss music in subjective	
			related dimensions of music	music, pulse and	and objective terms using	•Recognise how music reflects
			to create effects and mood.	articulations.	musical vocabulary.	its purpose, place and time,
						including other cultures and
				•Recognise simple	•Recognise how music	traditions, and relating it to
				structures in the music that	reflects its purpose, place	their own cultures, traditions
				is being performed or	and time including other	and experiences.
				listened to (	culture and traditions.	
						•Recognise different metres
					•Recognise different metres	(e.g. 2, 3 or 4 time).
				•Recognise different metres	(e.g. 2, 3 or 4 time).	
				(e.g. 2, 3 or 4 time).		
Vocabulary	Dynamics	Dynamics	Dynamics	Tempo	Dynamics	Dynamics
	Tempo	Tempo	Tempo	Dynamics	Tempo	Tempo
	Pitch	Pitch	Pitch	Pitch	Pitch	Pitch
	Duration	Duration	Duration	Duration	Duration	Duration
	Beat/Pulse	Timbre	Beat/Pulse	Beat/Pulse	Beat/Pulse	Beat/Pulse
	Rhythm	Beat	Rhythm	Rhythm	Rhythm	Rhythm
	Compose	Pulse	Structure	Structure	Structure	Structure
	improvise	Rhythm	Notation	Notation	Notation	Notation
	Style	Notation	Timbre	Harmony	Harmony	Harmony
	Tuned instruments	(symbols used to represent	Texture	Timbre	Timbre	Timbre
	Untuned instruments	rhythms)	Crochet	Texture	Texture	Texture
	Rhyme	Parts	Quaver	Crochet	Crochet	Crochet
			Crotchet Rest	Quaver	Quaver	Quaver
			metre	Crotchet Rest	Crotchet Rest	Crotchet Rest
				Stave	Minim	Minim
				Ostinato	Dotted Crochet	Dotted Crotchet
				Expression	Stave	Semi-breeve
				Posture	Ostinato	Stave





		Diction	Expression	Ostinato
		Soundscapes	Metres	Expression
		Descriptive	Forte	Metres
		Atmospheric	Piano	Forte
			Soundscapes	Piano
			Descriptive	Crescendo,
			Atmospheric	Diminuendo
			Scale Pattern	Soundscapes
			Hook	Descriptive
			Riff	Atmospheric
				Scale Pattern
				Hook
				Riff